the santa clara valley

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Sun Magazine

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people talking

KTEH pledges live-ly programs

By MARY LESTER

OH, OH, OH, What great plans doth KTEH-54, San Jose have in store for us. And, they are goodies indeed. Starting March 4, for a period of 16 days, if my fingers do me correct, there will be a Subscription Pledge period for this PBS outlet; but, hold on, now — there is more to come of a pleasing nature. The opening night's show will present, the first time ever on live TV, the Grand Ole Opry. This show of shows is in celebration of the 25th Anniversary of Public Service TV and KTEH's 14th year in the area.

In between the two-and-one-half hours there will be breaks with local talent performing in keeping with the main attraction: like square dancing clubs showing off their best dancers.

Thanks a great deal to the smart thinking and planning of the station's new director, **Nadine Burch,** the plea for monies will be only once a year and, furthermore, the coin and bills brought in will be spent for better local shows such as bringing "live" coverage of opera, music festivities, art openings and, even some sports events like the 'Quakes soccer team in action. Seems there is truly a future in store for local public broadcasting if our super Nadine is allowed to complete her plans for our top viewing pleasure. And, one sure way to get enthused toward a donation is to start watching Channel 54-KTEH on March 4. It'll benefit everyone. Thanks, Nadine...

A voice that even Richard Burton would acclaim, belongs to that of Los Gatos community leader and realtor, **Ed Dowd.** Its' so exceptional that some listeners have suggested that it should be on a recording at a speech studio for all to study as a perfect example of a bass-baritone. Just don't all of you phone Ed and jam those lines!...

Love this description of Lake Santa Clara's Townhouses given by **Lisa** and **Mike Hughes** who've just bought one. "First thing," says Mike, an attorney, and Lisa, a librarian for the Saratoga branch, "is that we were told this area is called 'the Santa Clara Pause.'" It's all to do with the nearness of the airport. When the jets go over they make so much noise that, suddenly, after they've left, there is silence; hence, the "pause." Evidently, noise or pause didn't make any difference to the Hughes, but maybe, just maybe, to **Doug Farley** who sold? Doug — can you hear me?...

GENE PATRICK, the V.P. of Shows Production and Entertainment at Marriott's Great America Theme Park in Santa Clara is mumbling to himself these nights, even after office hours, for he still has the awesome responsibility of figuring out who gets the jobs as singers and dancers at the Park. As you readers of the column know, auditions were held in December-January and, of the thousands who showed, there were over 200 dancers placed on "Call back." About 50 dancers and maybe another 50 singers are needed. Gene's sighing as he also thinks of the scores and music that he has to write.

Want to chat with Mary Lester? Give her a call at 255-7500 and leave a message — she'll call you. Or drop her a line at P. O. Box 1183, Cupertino 95014.

affairs of state

Voters may get try to lower drinking age

By FRED W. KLINE
Capitol News Service

THE KIND OF issue which can split families may be placed on the June ballot, if Assemblyman Lewis Papan, D-San Mateo, has his way.

The measure, ACA 55, would lower the state's legal drinking age to 19.

The proposed constitutional amendment cleared a key committee hurdle last week when it was sent to the senate floor by the Senate Government Organization Committee on a 6-2 vote.

Reaction from law enforcement has been negative. Officials are against the idea, fearing that drunk driving and alcohol related crime would increase among young people.

REPRESENTATIVES of two Brown administration departments — the California Highway Patrol and the Department of Motor Vehicles — cited figures which show that hundreds, even thousands, of underage people are already involved in traffic accidents where alcohol is a factor.

Their position has been supported by Sen. George Deukmejian, R-Long Beach, who told Papan that "if you change the law and legalize it (drinking for those under 21 years of age), you're inviting hundreds of thousands to engage in drinking."

On the other hand, Papan and others believe that young people 18 and older have the right to vote, the responsibility to defend the nation, the right to sign legal contracts, to get married and so on. The argument goes that they too, should have the right to buy alcohol.

OBVIOUSLY, MANY of these young people are already obtaining liquor illegally. For them, it would simply erase some of the inconsistency they see in government laws and regulations.

But a drinking age of 19 would also put the responsibility of behaving squarely on their shoulders.

In one state, Michigan, where the drinking age was lowered a few years ago, legislative efforts are underway to restore the legal age to 21.

So if the state senate passes ACA 55 by the two-thirds vote that is necessary — and there is no guarantee that will happen — the drinking age question will be put to the voters in June.

If the issue does succeed in earning a ballot spot, the measure will no doubt create as much controversy for the public as is being stirred up in the legislature.

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on the lighter side

It's just acute freewayphobia

By PEGGY REYBURN

THE SAN JOSE area is perfect for getting to places fast. You can reach almost anywhere in less than a half-hour by the freeways. Highway 101 will take you to Palo Alto in thirty minutes, 17 will take you to Los Gatos in the same amount of time and 280 will take you from east to west San Jose in fifteen minutes.

These facts distress my mother, though. Driving 55 miles per hour is her idea of "flying" and she is convinced that if man was meant to fly, he'd have wings. (Never mind trying to tell her about airplanes. She thinks they're UFOs.)

But every once in a while, I offer to drive her to Valley Fair so she can shop. The first things she asks is,

"Are you taking the freeway?"

"Of course."

Then she heads for the back seat.

"What are you doing?" I ask.

"I'm getting into the car."

"But that's the back seat."

"I know. I like it back here."

"Mother it's OK. You're a big girl now. Sit up here," I tell her, patting the front seat.

RELUCTANTLY, she complies. Then she starts fumbling with the seat belt. She puts both arms through the shoulder strap and the belt chokes her.

"What are you trying to do?"

"I'm trying to put on the seat belt."

"Here. Put this arm through. Then put this metal piece in the slot."

I start the car and in seconds we're on 280 going north. But I notice an unusual object out of the side of my eye. My mother is hanging by the loop next to the window.

"I don't believe this. Will you stop that? This isn't a bus. People will think I'm still in 'Driver's Training!'"

"I'm sorry. I forgot. I just like hanging on. It makes me feel safer," she confesses.

JUST THEN A car pulls out in front of me. She covers her face with her hands and stamps her foot to the floor.

"What are you doing? You can't stop the car. This doesn't have dual controls."

"Oh. Well, do you have any gum?"

"Yeah. Why?"

"It makes me relax. This is nerve-wracking."

I hand her a stick of gum. She chews it through clenched teeth. "Are we almost there?" she asks from her fetal position on the floor.

"Yep." Ten minutes later we arrive at Valley Fair. Carefully she untangles herself from the seat belt, gets off the floor, and steps out of the car.

"IT'S A MIRACLE," she sighs.

"What is?"

"That we got here in one piece."

"This is nothing," I admit. "Wait until I take you to San Francisco — on 101."

"That'll be the day!"

consumers corner

Ford's mistake becomes consumer headache

I have a 1976 Ford Pinto that began burning oil at about 22,000 miles. The service manager at that time sold me a complete engine overhaul to the tune of $976.33 (work order enclosed).

When the job was finished, I talked to the mechanic that did the job and he told me that they modified the engine by drilling lubrication holes so the problem wouldn't recur. The service manager heard this and gave the mechanic hell for talking to a customer much less informing them of "this problem." The mechanic was right, though, the car has run like a doll ever since and hasn't consumed one drop of oil. Do you have any information about other early failure Ford engines or am I the only one?

Karen Ann Chandler
Mountain View

The problem is widespread and affects the four cylinder Pinto engines and some six cylinder engines. Ford knew of this piston scuffing problem in February 1976 and had verified by August 1976 that the problem was due to inadequate lubrication. Shortly thereafter the design of these engines was modified by drilling oil passage holes to insure adequate lubrication. In July of 1977, Ford had initiated programs to compensate car owners for the piston scuffing problem, but had not disclosed this fact to the public.

This leads us to the conclusions that: 1) Many dealers have not informed the public of their rights under these programs because the dealer can collect more from the owner for engine work than the factory will allow (and pay) under their program. 2) Many owners have unjustly paid for repairs that should have come out of Ford's pocket.

These programs do not extend beyond a certain model year or mileage figure. Consumers United has not as yet received solid information on these two factors. The dealers and Ford Motor Company will not give us copies of the factory service bulletins. "Company confidential" they say. We (Consumers United) actively solicit input from Ford owners who have had engine problems within the parameters outlined in this column. We can help you.

I got a phone solicitation call from a robot — no more than a sales pitch, but infuriating. What can be done to stop this?

Karl Van Dusen
San Jose

Your "robot" was an automated sequential dialing device that can call 1,000 numbers in 12 hours, giving you its recorded message and recording your answer (hopefully obscene and violent). It's junk mail over Ma Bell's lines and we hope that pending legislation will tie knots in the tapes of these automated phone hustlers.

When do we see no fault insurance? I've been waiting for years to be able to afford insurance for my car, I have it but can't afford it. I now pay $310 per year for coverage.

John Kopecne
San Jose

We now have a lobby, the Committee for Consumers No Fault, but the opposition is formidable — the 34,000 member Association of Trial Lawyers of America. The Carter administration supports "no fault" insurance and maybe we, the consumer, will get a break, giving us federal no fault insurance.

Editor's note: This column is compiled for the SNPI newspapers by Slim Ingham. Consumers United is a non-profit organization dedicated to helping the consumer. Readers seeking help or membership information may write to Consumer United, P. O. Box 311, Palo Alto 94302, phone 494-1858. For more immediate help with consumer-related complaints, call 245-7402, Monday through Friday, 3 to 7:30p.m.

chess challenge

By JOHN SUMARES

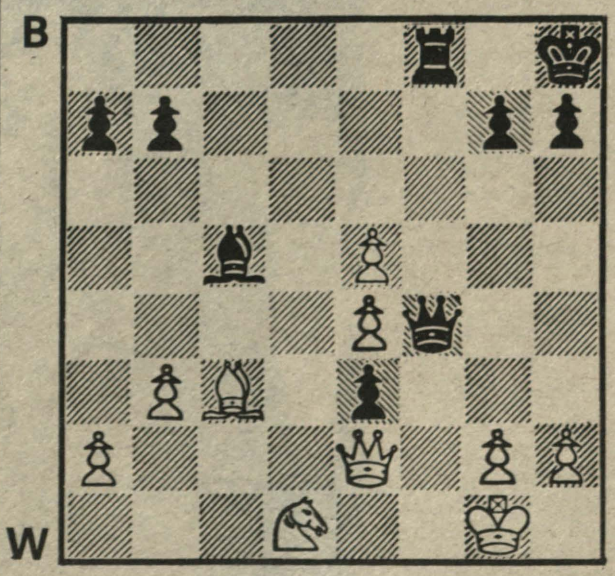
Solution No. 54: 1. R-B6, P-N5 2. P-R4, P-N4 3. R-R6 + mate.

Chess expert Richard Shorman of Hayward has been giving lessons at the L.E.R.A. auditorium on Thursday evenings at 8 p.m. This Lockheed facility is located on the corner of Mathilda and Java in Sunnyvale.

Teaching chess is no easy task, but Shorman has the ability to simplify the material in a manner which students, at all levels, can appreciate. The fee is $2 per lesson; however visitors are always welcome. See you there Thursday night!

The San Jose City College Open held Jan. 28-29, was very successful and ably directed by Francisco and Amada Sierra of Santa Clara. Results in the open section: first tied, David Blohm of S.F. and Roger Gabrielson of Berkeley with a perfect score of four points; "A" division: first, Roy Blackmer of Los Altos; second. Robert Phillips of San Lorenzo; third, Leonard Monk of Redwood City. "B" division: first, tied, Errol Jenson of Travis A.F.B. and Michael Ogush of Santa Clara with four our of five points; third, John Readey of Clayton, Mo.; fourth, tied, Rodolfo Maninang of San Jose and Robert Ableson of New Haven, Conn. Best Female went to Pat Mayntz — Campbell with 3½ points. Further results next week.

In the Santa Clara Valley high school chess league individual competition, results were as follows: "A" section: first, Steve Ashby (S.C.) with a brilliant performance of 3-0; second, Stewart Shipley (Cubberly); and third, Greg Kurrell (Menlo Atherton). "B": first, Steve Levine (S.C.); second, Jesse Flores (S.C.), and third, Chris Flammer (Gunn). "C": first, dean Cress (W); second, tied Vince Leamons and Edith Maverick (S.C.), and third, Dave Southwick (P.A.).



PROBLEM NO. 55: Black to play and win. Taken from Dr. Lindehn vs. S. Bergh. Solution next week.

motor talk

By FRED W. KLINE
Capitol News Service

AUTOMATIC transmissions generally work so well that we tend to take them for granted. We get annoyed when they become sluggish or noisy, but rarely do anything about it until real trouble occurs.

You can avoid the heavy hassles by simply checking the color of the transmission fluid.

The original color is red. If the coating on your car's transmission fluid dipstick is either milky or dark you need the attention of a transmission specialist in a hurry. The problem can be even worse if you detect a smell of burnt rubber.

TO CHECK the fluid level and color, let the car idle for at least 10 minutes. Keep your emergency brake on and your foot firmly on the brake pedal. Then run your shift lever through all of the gears.

With engine still running and the shift in the "park" position check the dipstick. If the fluid level is low add transmission fluid very slowly. Overfilling is dangerous since it can lead to sufficient pressure in the system to destroy the seals.

The most common type of transmission fluid is type "A." It is almost universal with the exception of Ford and Lincoln-Mercury lines that use type "F." This is an important distinction. There is a crucial difference.

CAR manufacturers and the government are hassling once more over a proposed new regulation that would require the auto makers to state the life of all parts with no exceptions, everything from belts to hoses to wires and shocks.

The manufacturers don't want to make specific recommendations because the life of their parts varies with the treatment an owner gives the car, weather conditions, rough roads and a lot of other variables.

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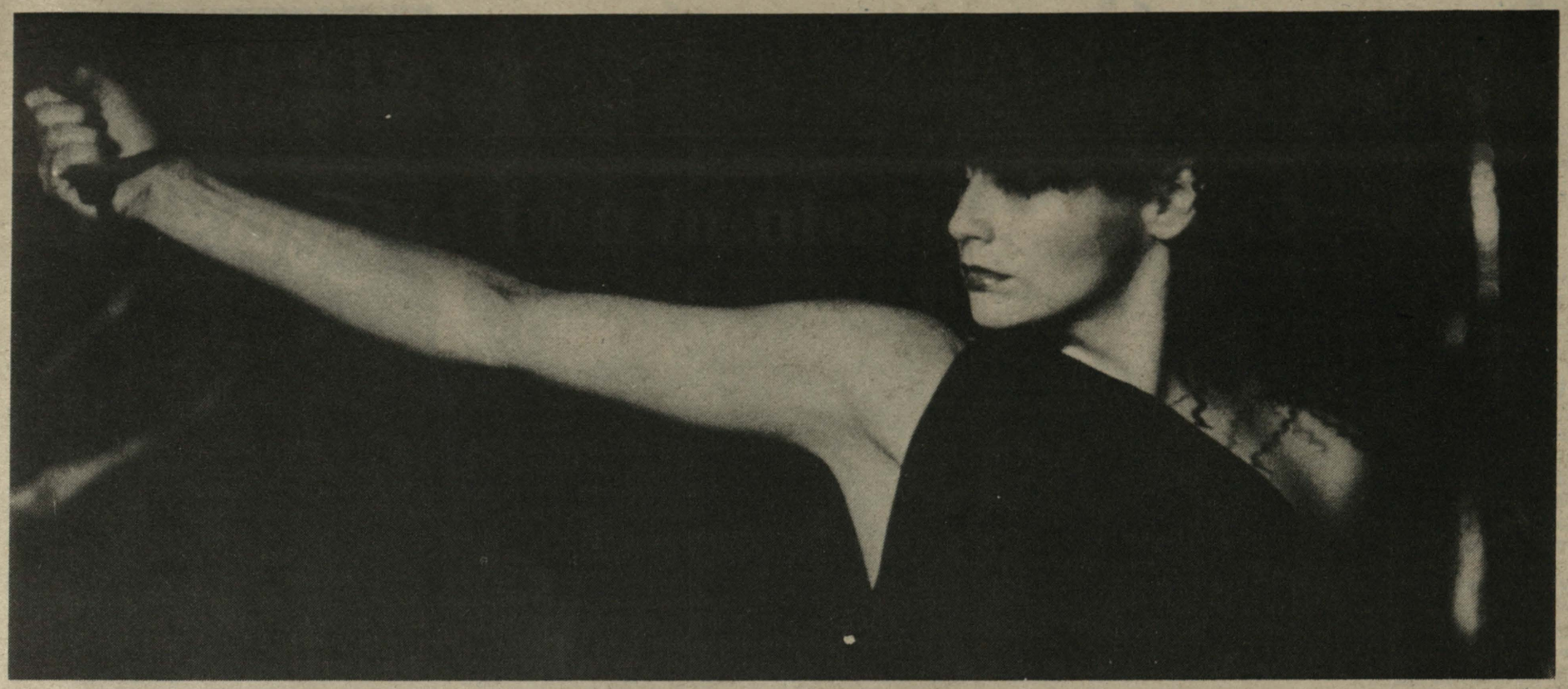


Fashion flight into fantasy

IT WASN'T EXACTLY your typical fashion show.

For starters, it was put on by a bunch of hair designers who decided to let their creative juices flow into other fashion areas.

So, don't expect to see too many of these styles walking down the street because "Eclectic Illusions" by Youtopia was definitely a flight into fantasy.

The mixed media fashion show happened in the ballroom of the LeBaron Hotel in San Jose, a benefit for the San Francisco Ballet. It started off with a slick slide show of past Youtopia fashion shows and rehearsals, then slid right into a live production of the real thing.

The first hint that something different was going to happen came when black-clad dancers in sequined caps came out to move in an other-wordlly way. The were interspersed with the theme-oriented models throughout the show.

After their first dance, called "To the Future," sleek mannequin-type models emerged in loose fashions to memorialize the "Classic Designers" like Coco Chanel. It was a mild beginning to a show which got progressively stranger.

FOR "CARNIVAL," narrator Russ Holcomb urged the audience to "flee to Rio," where the annual festival was beginning the same weekend. And Youtopia designers Raine Marsh, Earlyn Nakamura, Mimi, Diane Marsh and Nora successfully transformed the LeBaron Hotel into a street in Rio.

Frenzied models danced to the beat in frills and sequins, beads and masquerade makeup. Bright colors, streamers and a mad gaiety filled the stage and overflowed into the audience. Realistically, the carnival scene ended with drunken participants straggling home.

"Ah, Romance," was more decorous with flowing frilly dresses and lots of pink and white. "Casanova" was another variation on the romantic theme, with tall, dark Chris Hicks in dashing purple a partner for a ballerina, then a white-haired women in a strapless petticoat-style gown.

A jazzy "That's Show Biz" dance preceeded one of the most delightful segments of the show, "Beauties of the Past."

A dramatic silhouette on a screen introduced each model before she emerged in the manner of one of the screen's great stars. Like Garbo, slinking on in lowslung hat, sheer blouse and trousers or a Marilyn look-alike who strutted to the music of "Heat Wave" in a tight black strapless dress. But the highlight was director Raine Marsh's lip syncing of "Get Happy" in black hat and abbreviated men's suit as an exuberant Judy Garland.

"VAMPS OF TODAY" followed with lots of black and long, slinky looks. But the fashion show became a surrealistic tongue-in-cheek look at the future with "Avant Garde Fantasy."

Clouds covered the stage floor while a feather-clad model danced to jungle music. A pink and black clown in pointed hat pranced out followed by a woman who dropped her black cape to turn it into a long dress and reveal a whip which she obligingly snapped at the audience.

The futuristic mood was enhanced with a "Star Wars" type with striped hair and the light-reflecting clear plastic and bit of gold outfit of Mimi.

A regal tone was lent to the evening when the "Queen of the Nile," Diane Marsh, was borne into the room on the shoulders of four nude-to-the-waist servants. It was sort of a fulfillment of a private fantasy for Marsh, who often wears her hair in Egyptian fashion.

For the finale, the male servants remained sternly in the background while a mysterious wind seemed to whisk all the models back on stage in their weird or wispy clothing.

Amazingly, this very professional fashion entertainment was put on by hair designers and their friends, with some professional models. They took a whimsical look at fashion which proved very enjoyable for the fashionably dressed audience. And they brought in much needed funds for the ballet.

The growth, expansion of America's pop culture

POPULAR CULTURE
COURSES BY NEWSPAPER

By RAY B. BROWNE

Editor's Note: This is the fourth in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Ray B. Browne, director of the Center for Popular Culture at Bowling Green State University, Ohio, traces some of the themes that have shaped our popular culture over the years. This series was written for Courses by Newspaper, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

DAVY CROCKETT, as he appeared on the cover of the Davy Crockett Almanack, 1837, (left) and in the television show, starrint Fess Parker and Buddy Ebsen, in the 1950s. Certain themes of our popular culture have persisted through much of our history.

THE STRANDS OF American popular culture have remained essentially the same from colonial days to the present because they have always responded to and reflected life in this country.

Among the most important of these have been the sense that America was special, a belief in equality, a penchant for violence, and the concept of a melting pot. But above all has been the desire for entertainment.

From almost the earliest days, this cultural response was determined by the fact that this country was the "New World." It held, for whites, at least, the promise of life, liberty, and the pursuit of happiness — because, it was believed, God had willed that the people make it their "Promised Land," the place where their dreams could come true.

THIS ATTITUDE was strengthened through the years because the American genius for technological growth could work in a country politically amenable, incredibly rich in natural resources, and blessed with a generally moderate climate.

There have been changes in points of view and emphasis through the years, to be sure, as changing physical and intellectual conditions have modified the people's ways of life. But throughout, the amalgam of the people, the political system, and the land has developed a general and constant "American point of view," with various themes that we call "The American Way of Life."

A nation apart

ONE OF THE strongest of these themes was an insistence from almost the earliest days — when the Puritans came to worship as they pleased — that this country was special.

People knew instinctively that "Americans" were different, as the 18th Century French philosopher Crevecoeur noted in "Letters from an American Farmer" (1782). Benjamin Franklin, considered by many the prototypical native of this country, completely, though painfully, gave up his early allegiance to the king and thereafter thought and self-consciously acted like an "American."

THE REVOLUTIONARY War forged a new nation, and the Civil War was fought so that, in the words of Lincoln's "Gettysburg Address" (1863), this "New Nation" should "not perish from the earth."

This same feeling of special mission justified, in the people's eyes, their drive across the continent, as they pushed the Indian ever westward and took land from the Mexican. This sense of purpose also inspired the sacrifices necessary to "make the world safe for democracy" in two world wars. It is revealed today in President Carter's emphasis on upholding "human rights" throughout the world.

Equality for all?

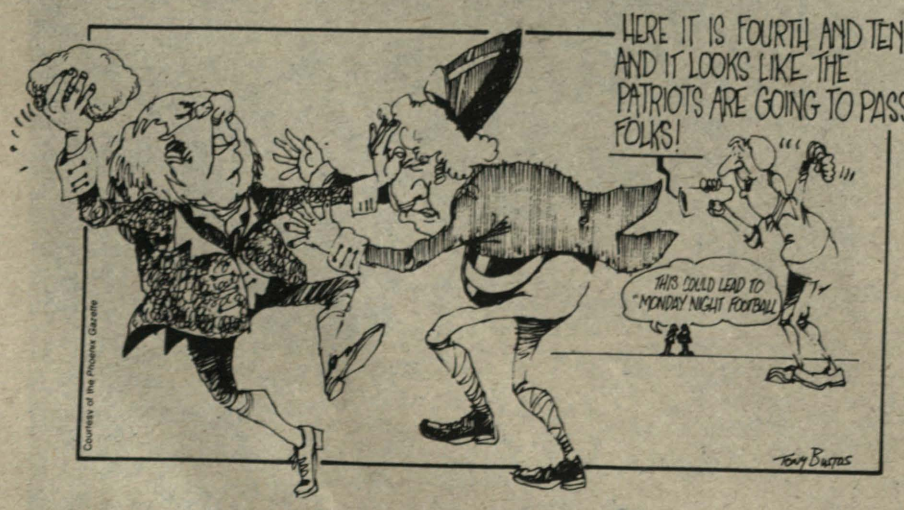
BELIEF IN equality and equal opportunity for all has constituted a second, overriding theme in American popular culture. It was implied in the Mayflower Compact (1620), was stated explicitly in the Declaration of Independence and was guaranteed by the Constitution, though only after the addition of the Bill of Rights and the 13th, 14th and 15th Amendments.

It is the basis of the American Dream — the belief that in this country one is free to achieve any goal, to accumulate wealth, to live in any lifestyle. The rise of the common man in national politics — Davy Crockett to Congress in 1827, Jackson (the common man's candidate) to the Presidency in 1829, and Lincoln in 1861 — was proof to many people of the dream's reality.

IRONICALLY AND tragically, the dream that has become reality to many WASP Americans has not been fulfilled for millions of others who have suffered discrimination and have been wracked by the violence that often accompanies inequality. For example, the Puritans assaulted the Indians and other whites — the Quakers, for instance — who disagreed with their philosophy.

Discrimination could be seen continuing in the 19th Century in the "No Irish Need Apply" signs and songs, and in the campaign against the "Yellow Peril." The "Whites Only" signs over drinking fountains and toilets in the South did not disappear until the 1950s and 1960s.

But violence was not restricted to use against minorities. It has constantly been a major muscle in the body of American popular culture. It was always a grim companion on the frontier. The penchant for violent physical action can be traced throughout American literature, but especially in Western novels, pulp magazines, comic books, television and movies.


HERE IT IS FOURTH AND TEN AND IT LOOKS LIKE THE PATRIOTS ARE GOING TO PASS, FOLKS!
THIS COULD LEAD TO "MONDAY NIGHT FOOTBALL"
Courtesy of the Phoenix Gazette
Tony Bustos

"One of the strongest of these themes was an insistence from almost the earliest days . . . that this country was special."

Rural vs. urban

MUCH POPULAR culture in America has been centered throughout the years on a conflict between ruralism and urbanism, the country and the city.

From the time of the first settlements, when people huddled together for protection, there has been fear of the "Out-There," of the unknown. But to many of the earliest Americans, who came from poverty-ridden urban ghettoes of Europe, the countryside represented freedom and dignity, the Garden of Eden.

Articulated by Jefferson and embodied in the movement of millions of pioneers and settlers, this feeling of the superiority of the country has persisted. The rural-urban conflict is revealed in the writings of most 19th century authors, especially Hawthorne and Melville, and in our day by numerous authors, for example, William Goldman and Irwin Shaw.

The pro-country mood is perhaps best demonstrated today by the exodus from the city to suburbia and exurbia. On the other hand, the city, with its theaters, parks, and museums, has always been a cultural magnet for many people. This attractiveness undoubtedly accounts for the current return wave from the suburbs to the city.

ANOTHER IMPORTANT theme has been the concept of America as a "melting pot" of cultures. Although Indians, blacks, and, to a lesser extent, other minorities were excluded, Americans through the centuries have prided themselves on their diversity. The Statue of Liberty became a symbol of refuge, inviting the world's tired and hungry to this country, where diverse people and cultures would be melted down into "The American Character."

Lately, however, this assimilation drive has been reversed. America now is encouraging instead a pluralism that urges people to rediscover and treasure their origins and identities. The power of this drive was seen in the extraordinary reception of Alex Haley's novel "Roots" (1976) and the television program made from it, which attracted the largest audience ever for any television show.

Entertainment

PERHAPS THE single most overriding theme in American popular culture from the 17th Century on has been the desire for entertainment. Though the Puritans opposed too much pastime activity, Americans generally have been not only hard-working but also hard-playing, encouraging all known kinds of diversion and creating others.

From the earliest colonial days, jugglers, tumblers, parades, pageants and celebrations flourished. The first permanent theater in America was built in New York in 1767. The Minstrel Show was well established by the time of the Civil War, and vaudeville by 1880. The girlie show, introduced in 1866, joined with the Minstrel Show and developed into the first musical comedy, "The Wizard of Oz" (1904), giving birth to one of our favorite forms of theater today.

NUMEROUS OTHER pastimes developed through the years. Magazines and "bestsellers" started in the 17th century. Baseball and football began in the mid-19th century. Dime novels started after the Civil War, comic strips at the turn of the present century, and comic books in the 1930s.

Wister's "The Virginian" (1902) set the pattern for Western fiction, detective stories, "created" by Edgar Allan Poe, came of age in the pulp magazines of the 1920s and 1930s, and science fiction began with Poe.

Music came with the colonists, and pro-

(Continued on page 7)

cb sender

Fundraising is good will from 'good buddies'

By MICHAEL J. McCORMACK
(KDY-9134)

LARRY MOORE, 31, a Missouri truck driver, had a happier holiday because he has a lot of CB good buddies.

He didn't know what good buddies they were until recently when he was badly burned in an explosion that hospitalized him for more than four months.

Doctors said more than 82 percent of his body had second and third degree burns. When his CB friends learned of his accident they immediately sprang to his aid and raised more than $4,000 to help him with the medical expenses.

They called it the "Super M Fund." (Super M is Moore's handle.) The word spread quickly throughout eastern Missouri after the first CB club originally started the fund raising, other clubs joined by holding coffee breaks and jamborees in Moore's honor to help raise more funds for him.

MRS. MOORE said that insurance covered her husband's medical bills but, "there's no way we would have been able to make ends meet the household expenses without the CBers' generous assistance. I cried tears of joy and gratitude."

Not only did the CBers raise money to help the Moore family, but they also came from hundreds of miles away to visit him during his long stay in the hospital.

Ironically, the previous year Moore had headed a fund drive started by his CB club that netted a total of $6,000 to help a local handicap rehabilitation clinic.

Moore said he's an active CBer and was pleased with the aid he received from his fellow CBers.

Moore's physician, Dr. William Monafo of St. Louis, said the CBers made a significant boost in Moore's spirits and helped him recuperate.

I COULD TELL YOU of hundreds of other examples of persons that have been helped by CBers through activities such as these. Some of these people might not have received help from anyone if it weren't for the CBers.

If you're a CBer or if you're not, you might want to contribute to one of these fundraising drives. You may even want to participate in one. There are several ways your dollars or time can help.

First, when you hear about a fund-raising drive on the CB radio, spread it around. The more people that hear it, the better the chances of more help are. Be sure to pass accurate information about where to send the money, correct time and place of social events and other pertinent information.

Many of the fund-raising events are for people who really need the aid and they can include all types of victims, from recent widows to families burned out of their homes.

DON'T BE AFRAID to take an active role in helping needy persons. If you know of someone who is in need of financial and social aid in your community, inform members of your local CB club and see if they can help.

Of course, CB clubs are not limited to helping persons who have suffered a tragedy. Many of them are active in raising money for the United Way and other charitable causes.

It is a nice feeling to know that if one is unfortunate enough to suffer a major trauma that help is as close as his or her CB radio. I say a "big-ten-four" to all the CBers that help raise money for reasons like this and keep up the good work.

Dear Mike:

I am a college student and I am thinking about doing a research paper on the use of CBs. Do you know if that has been done by anyone in the academic community?

Don Bove

Dear Don:

Yes, several persons have done some studies on the use of CBs. I would suggest that you check with your university and see if they can give you some more information.

If you have any questions about CBs or CBing send them to Mike McCormack, The CBers' News, P.O. Box 1702, Columbia, Mo. 65201.

getaways

Take a two-day trip down to Santa Cruz

By LARI NEWBURY, CTC

JUST OVER the mountains and down to the sea is a beautiful place to spend a nice weekend away from home — Santa Cruz.

Summertime beaches aren't the only attraction of this city on the ocean. A two-day trip to Santa Cruz in the late winter or early spring might even be more enjoyable than fighting the crowds later for a few square feet of sunbathing room.

For a beautiful and leisurely way to get there, try taking Highway 9 through Saratoga instead of busy 17 south. This route wends its way through the Big Basin Redwood Park and is a cool route through the towering trees to the Pacific Ocean.

In Santa Cruz, the Municipal Wharf is a busy but pleasant place to watch the hardy swimmers or local fishermen off the edge of the pier. Small stores, coffee shops and large luxury restaurants beckon invitingly to those of all pocketbooks and appetites.

A GREAT "people-watching" spot is the Santa Cruz boardwalk. All kinds of rides are available for children and adults and the penny arcade that our grandparents enjoyed is still intact and active.

An afternoon stroll through downtown Santa Cruz features one of the only successful mall developments in a downtown area. A notable exception to most downtowns, it has brick walkways, small gardens, fountains and many interesting stores.

The old City Hall has been transformed into a bistro and coffee house, with an old-fashioned saloon, a garden shop, basket shop, sweet shop and many more.

For an overnight in this oceanside city, there are fine accommodations on the beach which will make a weekend in Santa Cruz extra special.

Watching the growth of our popular culture

(Continued from page 6)

liferated and diversified into the numerous kinds with us today. By the 1890s, a movie industry was born. After 1920, radio became a saturating element in our culture, to be superseded by television after 1947.

Our popular culture reflects the American experience and our strong drive to democratize our society.

Though we may rightly despise some aspects of it, on the whole we ought to take pride in it as a rich expression of our democracy. For, to paraphrase Pogo, we have created this culture and it is us.

NEXT WEEK: Robert Sklar, chairman of the department of cinema studies at New York University, discusses "Hollywood: The Dream Factory."

About the author

RAY B. BROWNE is director of the Center for Popular Culture at Bowling Green State University in Ohio. The founder and editor of the "Journal of Popular Culture," he is the author or editor of more than 20 books, including "Icons of Popular Culture," "The Popular Culture Explosion," "Popular Culture and the Expanding Consciousness," and "Dimensions of Detective Fiction."

5 BIG DAYS
NOW THRU SUNDAY
OAKLAND COLISEUM-ARENA
9th ANNUAL NORTHERN CALIFORNIA
RECREATIONAL VEHICLE SPORTS & VACATION SHOW
See VICTOR, THE WRESTLING BEAR
YOU'LL SCREAM as you're entertained by America's #1 sound-effects man, WES HARRISON
See, compare hundreds of RV's
•CAMPERS •MOTOR HOMES •TRAILERS
•VAN CONVERSIONS •MINI-MOTOR HOMES •TENT TRAILERS
•FIFTH WHEELERS
PLUS 4-WHEEL DRIVES ALL THAT'S NEW FOR '78
LEISURE/RESORT DISPLAYS
"Victor" will wrestle volunteers from the audience
See VICTOR & WES HARRISON
WKDAYS. — 7:30 P.M.
SAT. — 3:30 & 7:30
SUN. — 3:30 & 6:30
VACATION IDEAS FOR '78
WEDNESDAY ONLY
Free PICNIC JUGS FOR THE LADIES
(while they last)
FRIDAY ONLY..
Free FRISBIES FOR THE CHILDREN
WEEKDAYS — 2-10 P.M.
SAT., NOON TO 10
SUN., NOON TO 8
Adults $2.25
Children 6-14, $1
(under 6, free)

penny pinchers

Kids aren't fooled by toilet paper puffery

OUT OF the mouths of babes come gems, as the saying goes. A recent column of mine concerning savings in the bathroom, brought a particularly rich harvest of these priceless vignettes from the younger set.

A mother from San Jose writes:

Dear Shirley,

Several weeks ago, my three-year-old daughter, Patricia, sat watching a television commercial for Aurora bathroom tissues. The story-line went something like this:

Housewife is cleaning bathroom dressed in everyday work clothes. Suddenly, as she picks up the Aurora tissues, her drab clothing miraculously turns into beautiful furs and jewels. Dreamily she gushes into the camera, "It's a new elegant feeling . . ."

At this point, Patricia, who'd been watching the screen very quietly until now, turned to me with a startled look and said, "But mama, it's only toilet paper!"

After I read your column on bathroom tissues last week, I just had to share with you that not everyone is fooled by TV commercials. Our kids are learning young!

Sandi Devoy
San Jose

From Los Los Altos Hills comes this observation:

Dear Shirley,

After reading your article on toilet paper, we remembered a discovery we found a couple of weeks ago. We compared toilet paper cardboard rolls from different brands ("squeezably soft Charmin" and another brand.)

The Charmin, which was supposedly "one inch fluffier," was not improved, but the cardboard roll was! It was widened. The other cardboard roll fit right through it!

Charmin is more expensive, only one ply, and is full of perfume and air. So, for a better buy, stick with a cheaper, better brand!

Jessica Yu
Los Altos Hills
age 11

Now I've heard everything! How clever of you to think of testing this claim with your own practical, at-home test. This certainly bears out that old saying, "caveat emptor," LET THE BUYER BEWARE!

One last letter to illustrate the wisdom of youth:

Dear Shirley,

You were right when you said in your column that the cheapest soap may be the best. My two daughters, aged four and seven, much prefer to use Ivory Soap when they take a bath, rather than a more expensive brand.

They say that the other brand sinks to the bottom and gets "gooshy," while the bar of Ivory floats on the top and lasts longer.

I tried this out myself and found it to be true. The cheaper soap was the better buy!

Jennifer Hubble
Cupertino

Editor's note: Trying to raise a family on a budget? Shirley Tallman tries to help each week in her column. She welcomes comments and suggestions from readers. Send them to her at: P. O. Box 829, Milpitas, CA 95035.

the winetaster

Nouveau for premier wines mean just that

By MARY LESTER

IT'S TIME FOR a few words about new wines on the market and unreleased wines.

Definitely in the news forefront should be the emergence of wines called nouveau or premier — meaning first of their kind from the latest harvest. As most of you know, France has always put out a Nouveau Harvest Gamay Beaujolais that wine lovers line up for as soon as it is released in November, a few weeks after the harvest. Since it is not allowed to go out until after midnight of the designated date, trucks are bumper-to-bumper waiting for the gun or the whistles or whatever it is that signals the time to get the shipment on its way.

The first winery I know of in the modern days of the California wine industry, meaning after 1945, to put out a Nouveau Gamay Beaujolais, is Sebastiani Vineyards of Sonoma. Their first release was 1972. I never heard of another until Mirassou experimented with one in 1975.

Very much on the scene now are the 1977 Nouveau Gamay Beaujolais of Sonoma Vineyards. This is available only in the California, Oregon and Chicago markets. Sells for about $3.50. Also, Mirassou Vineyards has decided to really do something novel with their fine Gamay Beaujolais. The result is a 1977 Premier Gamay Beaujolais going for about $3.50.

I MUST ADMIT that all of these "first from the latest crush" wines should be drunk very soon. This means by, let's say, July 4, 1978. That is, if you care to enjoy the wine at its best as a "nouveau."

Brand new releases, probably now in your local wine shops, are San Martin's 1977 Soft Chenin Blanc, a follow-up to last year's sales success. This vintage has intense varietal flavor with lots of fruit taste. It is only 10 percent alcohol and is a perfect wine for fruit and cheese or a light lunch. $5.

In keeping with wine master Ed Friedrich's particular "German" wine style, San Martin has come out with their first red made in the "light" manner. A 1977 Gamay Beaujolais, it has a lovely clear red color with some tones of ruby. It has a spicy Gamay B. nose and the definite character of a red. The grapes are from the newly acclaimed growing area of Santa Barbara County. In keeping with the other "softs" of San Martin, this is also 10 percent alochol but has much less residual sugar than the Chenin Blanc.

IF YOUR WINE shop doesn't have Franciscan Burgundy, be sure to ask for it because it has to be one of the top burgundies ever available and particularly at such a low, low price. It's $2.50!

The latest such wine, made by the skilled hands of Justin Meyer, is a blend of approximately equal amounts of Pinot Noir, Cabernet Sauvignon, Gamay and Zinfandel. The grapes come from Napa Valley, Alexander Valley (Sonoma) and Lake County vineyards; consequently the appellation "North Coast." The vintage is also a blend of 1973, '74, '75 and '76 with the wine averaging approximately two years in oak. Franciscan Winery is located in Rutherford, Napa Valley, about one hour's drive from the Golden Gate Bridge. I believe Justin Meyer has done a superb job since taking over the operation in 1975.

TWO RECENTLY released Cabernet Sauvignons still remain — upon retasting and evaluating — the very finest I have tasted in several years from the 1970s. They are Beaulieu's 1973 Private Reserve Cabernet Sauvignon, which is truly a classic, and Mirassou's 1974 Harvest Cabernet Sauvignon (unreleased). Both these selections are in very limited supply and a bit expensive in that they run around $8. Another more important factor: they are connoisseur and collector wines.

Excellent buys for a little money, and a bit more, are Almaden Vineyards' Petite Sirah '74. It is heavy and has lots of tannin but still remains velvety smooth. Approximately $3. A 1975 Mirassou Chardonnay continues to be one of my favorites. It's a very powerful wine that will certainly last for several years. Probably the best they've made. It's $6.50 and worth it. Happy drinking!

the investor

Change tax bite to a nibble, plan for future

By ALAN LERTZMAN

THE INDIVIDUAL Retirement Account (IRA) may be equally suitable for the individual who is presently covered by pension or profit sharing plans or that individual who is not now covered by any form of pension plan. You should examine your situation in light of the brief description of this risk-free tax shelter that follows.

If you leave your present position after many years you may find that you receive a large sum of money or a valuable asset as your vested interest in a pension plan. If you do not act promptly, most of this asset would become taxable when you receive it. The taxes would be federal and state income taxes. The only portion excluded would be the dollars you contributed to the plan.

An attractive alternative is to place this distribution into an "IRA Rollover" trust which will maintain the tax deferred status of the asset. Income taxes on earnings within the trust are also deferred until withdrawn. You will probably make withdrawals when you retire, but you will in all likelihood be in a lower tax bracket then.

The fact that you may put an undiluted asset to work and have it work in a tax deferred environment makes this a powerful vehicle for accumulating wealth for your retirement.

IT IS IMPORTANT that the distribution be put into the "IRA Rollover" trust within sixty days of receipt and that you thoroughly familiarize yourself with all of the legalities of this trust before you proceed.

Editor's note: Readers may send comments and questions to Alan Lertzman, P.O. Box 395, Los Altos, 94022.

ART - MUSIC - DRAMA - MOVIES - FOOD & DRINK - BOOKS - CALENDAR - MOVIES

Marquee

He sings the blues like the original loner

By STEVE J. HASTINGS

SEEING DAVID RAY on stage, singing the blues like the original loner, one would think that he is somehow a much older man than he is. His black workingman's shoes, dark pants, and dark, sweaty shirt all show signs of wear, perhaps several lifetimes' worth.

Indeed, Ray has passed through many lives. At 24, he has been a janitor, night club musician, teacher, New York City taxi driver, actor and songwriter. He sings about all of them.

Ray will be part of a monthly concert series at the Eulipia Cafe, 374 S. First St. in San Jose, featuring local songwriters. He will present two concerts at Eulipia, on March 3 and 4, backed by the Paul Nagel Quartet. Both shows start at 9:30 p.m., with a cover charge of $2.

RAY'S MUSIC is a blend of styles that some prefer to call "jazz-blues," but doesn't seem to fit in any one category. There is a pulse to it, a compelling rhythm. The images are all New York, from the dirty streets to the crowded cafes.

After everything has been adjusted on stage, with all the special effects in place and his guitar in tune, Ray hovers over the microphone, ready to begin. He snaps his fingers to the beat, swaying his head, easing into the first few bars of his theme song, "The Lure of the Bright Lights."

". . .I struggle my way out through the curtain,
But something there is holding me;
I'm caught in the lure of the bright lights."

(Copyright, David Ray, Jr.)

Ray's family moved from city to city before they finally came to San Jose. He graduated from Blackford High School and then attended West Valley College for about a year.

His desire for performing must have been inborn, for he was acting and singing at age five. After many school plays and musicals, he was accepted by audition to the American Academy of Dramatic Arts in New York City.

RAY SAW NEW YORK as the center of all the arts, a place where he could discover himself as an artist. He did not plan to come back.

Competition at the academy was grueling. Out of the 300 students invited to attend, 240 were cut from the program after the first year. Ray survived the cut. and became part of the academy's performing theater company.

DAVID RAY is a jazz-blues singer whose life has included stints as a New City taxi driver, janitor, teacher, actor, song writer and night club musician.

On his own theory that "all art is the same," Ray started his songwriting and playing in the New York clubs. He developed an urban poet's style of songwriting, like New Jersey's Bruce Springsteen or L.A.'s Tom Waits. He always thought in terms of the performing experience, not music as a job.

AFTER GRADUATING from the Academy, Ray was quite literally a starving aritst. Schoo lhad been expensive, and he soon found himself without money or a place to stay.

"There was a period for about a week and a half," recalled Ray, "when I slept on park benches. I would stay up all night, being afraid of getting mugged or something, and then try to sleep during the day."

He took a job as a cab driver for seven months out of "a need for survival." He learned a lot about people, becoming what he called "an instant judge of character." Every rider would hear David Ray's life story and why he remained in New York City.

One lady passenger gave Ray the phone number of a publishing executive named Bobby Weinstein, and Ray promptly called him.

"I couldn't remember the lady's name," Ray said. "I just kept saying, 'Well, she was kind of short, you know. . .' Finally he said, 'This is too bazarre for me not to see you.' "

WEINSTEIN LIKED what he heard, and told Ray about some L.A. music publishers who would be interested. The possibility of getting his songs published and maybe even recording his own album brought Ray back to California.

TODAY, RAY IS still writing songs and waiting for a break from the publishers. He is working days as a janitor for the city of San Jose, performing when he can. Eulipia has been his home in San Jose, as he lives just across the street, and he usually can be found there every evening.

Whenever he performs, there is always that charisma, the wry smile and the story that goes with each song, like "This one I wrote while contemplating self-immolation on top of a building in Manhattan," or "while drinking coffee in a bagel nosh in New York City."

When the evening is over and Ray steps off the stage to talk with some friend who just stopped by, it takes a while to return to your own world. You feel as if you have passed through the same New York crowds, and left your soul a continent behind.

the professionals

S.F. Symphony back on Flint Center stage

THIS WEEK CLOSE TO HOME: At Flint Center we see the Norman Luboff Choir on Friday night, then Mario Escudero on guitar on Sunday . . . The Circle Star brings the Dramatics and the Manhattans to their stage Friday and Saturday . . .

Saturday night also finds the San Francisco Symphony returning to Flint Center with David Zinman on the baton and Stephen Bishop-Kovacevich at the piano in a Schubert, Beethoven, Webern and Mendelssohn program . . . California Actors Theater in Old Town Los Gatos brings to a close their hit production of Arthur Miller's "The Price" this Saturday Night — a must see!

COMING SOON: Do you have your tickets to Carlos Montoya yet? This legendary master of the flamenco guitar is set to appear next Friday night, March 3, at the Center for the Performing Arts. The New York Times calls him "the world's greatest guitarist" and his appearance here will be under the aegis of Theater Guild and Union Grove Music. Tickets are going fast, so don't delay!

AT THE FLICKS: Once again, the programming at the Festival in Palo Alto can't be beat. Beginning Thursday for a week's run are two fifties films that have lost nothing with age. The Marilyn Monroe, Jane Russell classic "Gentlemen Prefer Blondes" is first, lovingly including such songs as "Diamonds are a Girl's Best Friend" in the tale of two husband - and fortune-seeking beauties from Little Rock who search for suitable "prey" on a trans-Atlantic ocean voyage.

In the same vein, the bill includes "How to Marry a Millionaire," this time pairing lovely Miss Monroe with Betty Grable and Lauren Bacall, with the plot twisting into not just a search for suitable husbands, but an intriguing chase after RICH husbands. Both are perhaps slightly "un-liberated," but both are definitely winsome and funny.

WHAT'S UP, NORTH?: Hal Holbrook returns to the Bay Area for one night on Sunday with his "Mark Twain Tonight" program at Zellerbach Auditorium . . . Bill Graham brings the Charlie Daniels Band and Stillwater to Winterland on Saturday . . . Also at Zellerbach, this time on Monday night, the National Lampoon Show in their only Northern California Appearance . . . Lindsay Tillery and Gwen Avery take to the Boarding House stage from Wednesday to Saturday . . .

Mabel Mercer continues to warble at the Mocambo through Sunday . . .

THE ROYAL BALLET of Flanders will appear in the San Jose Center for The Performing Arts on Feb. 27 as part of their American debut.

Royal Ballet coming to San Jose

OF ALL THE performing arts, throughout the civilized world the ballet has caught the public fancy with ever-increasing interest and enthusiasm during the last two decades. An exemplary reason for such devotion is the newest major ballet company to emerge on the international scene, The Royal Ballet of Flanders, soon to appear in San Jose.

After months of planning, Columbia Artists is privileged to present this distinguished company in its American debut, coast-to-coast tour during the 1977-78 season.

Under government subsidy the company, founded in 1969 by artistic director Jeanne Brabants, has been known as The National Ballet of Flanders — in bilingual Belgium as the Ballet van Vlaandreen and Le Ballet de Flandres. Today the company is known more impressively as The Royal Ballet of Flanders.

On Dec. 10, 1976 the new name was given by decree of King Baudouin of Belgium. The king's decision quite possibly was inspired by the prestige these forth-two artists have brought to Belgium on international tours.

SUCH DANCE TALENT is rare in an age of notable ballet companies. It will be much in evidence when the company appears in the San Jose Center for the Performing Arts on Feb. 27 at 8:15 p.m. as a presentation of the San Jose Community Concert Association.

Within a relatively short period of time, Madame Brabants and her first choreographer, Andre Leclair, have developed a company whose talents have been acclaimed on the international dance scene.

The initial company was selected from the existing Royal Flemish Opera Ballet and was complemented by artists of the Municipal Ballet Institute as well as by artists invited from foreign countries to join the ensemble.

Today's ensemble, which includes many of the original members, is an exceptional credit to the dedication and the artistry of Jeanne Brabants and Andre Leclair. The stunning works she supervises are given extra theatrical impact by stunning costumes which adorn impeccably trained dancers. Madame Brabants sees to it that each performance is as royal in action as the company is royal in performing with its new and justified title.

Alaska exhibit comes to town

ALASKA IS coming to town! The many facets of Alaska will be shown here on Saturday, Feb. 25 at the San Jose Civic Center Complex Exhibit Hall at 8 p.m. Doors open at 6:30 p.m.

The Worlds of Alaska Travel Show, an audio-visual display case featuring our northernmost state, includes a wide screen film, a multi-media slide presentation, live frontier-inspired Robert Service poetry and more than a dozen exhibits.

"The Alaska Story" is a 30-minute, multi-media presentation overviewing Alaska's history, development, culture and spectacular scenery.

"Alaska," a 35mm, wide screen epic produced by Sunset Films, is a 20-minute visit to Alaska. This is not an ordinary travelogue. It is an experience of sight, sound and color which recently won a Golden Eagle award from the National Institute of Cinematography. "Alaska" will be shown as a documentary in several film festivals, including Cannes.

Tying together the two film presentations will be poetry by Larry Beck, the show's coordinator for the Alaska Visitors Association and the state of Alaska Division of Tourism. Beck, garbed in gold miner's plaid shirt and denim, recites Robert Service poems and those of his own, harkening the audience back to the frontier days and the great gold rushes.

Before and after the show, more than a dozen exhibits will open. Colorful brochures and knowledgeable members of Alaska's travel industry will answer such questions as "Where is the best fly fishing?" to "Can I visit the North Slope oilfields?"

Tickets are available by mail from the Paramount Theater Box Office at 2025 Broadway, Oakland, 94612 for $2.50 each, or at the door the day of the performance.

Space Fair to offer far-out fun

SPEAKERS, exhibits, live music, movies, and alien costume and space model contests will all be part of a Space Fair scheduled for Saturday, Feb. 25 at Foothill College in Los Altos Hills.

Presented by the Exotic Films Club of the college, the fair will run from 10 a.m. to 10 p.m. Advance tickets are on sale at both Foothill and De Anza Box Offices, with prices $3 for adults, $2.50 for students and $1.50 for children under 12 years.

Two of the speakers at the fair will be Robert Truax and Martin Yahn. Robert Truax is known for his design of the Rocket Cycle for Evil Knievel. His latest project is to launch a rocket, manned by Martin Yahn, 50 miles into space and back. They will discuss their venture to be the first to privately fund and engineer a manned space launch. They will also be on hand through the day to answer questions about a display of their launch vehicle.

Donald Davis, another speaker, is a member and advocate of the L5 society. The L5 society promotes the colonization of space. He will lecture on why they would colonize space and its promise for the future.

Lee Lunsford is a project director for Lockheed Missiles and Space who will discuss how private industry is using their missiles to exploit space.

Douglas Frost from the National Association of Rocketry will speak on how many people use model rocketry as both a science and a sport. Members of the N.A.R. will also be demonstrating how to build a rocket throughout the day. A number of large and small rockets will be on display from N.A.R., Lockheed, Truax, and a NASA Space Shuttle exhibit.

Other activities will include science documentary movies and a feature length science fiction movie classic entitled "Forbidden Planet." The Foothill Planetarium will be giving a special program for the Space Fair produced by faculty members of Foothill entitled "Love Story." If the weather is clear the Foothill observatory will also be open.

For more information, call the Space Fair at 948-8590, ext. 280.

Thrift shop sale benefits charities

The Echo Shop, 14477 Big Basin Way, Saratoga, a thrift shop owned and operated by the Women of St. Andrew's Episcopal church in Saratoga, will hold its semi-annual half price sale Feb. 28 through March 4.

Hours are 10 a.m. to 4 p.m. Tuesday through Friday and 10 a.m. to 3 p.m. Saturday. The shop also accepts donations of clothing and household items at any time; contributions are tax-deductible.

Proceeds from the sales go to various Christian outreach projects such as FISH, St. Stephen's mission church, Star House for boys, SOS Summer Opportunity School for culturally disadvantaged children, and FLOC "For the Love of Children" summer campership fund. The shop also helps support two Vietnamese families.

KING DODO PLAYHOUSE
Happily Presents
Its 132nd Production
"Never Too Late"
Gala Champagne Opening Night
Feb. 24 8:30 p.m.
(Also performance Sat. at 8:30 p.m.)
Tickets: $6. Opening Night
(must be prepaid)
$4.50 Saturday Night
Reservations Now 266-6060
12378 Sunnyvale-Saratoga Rd., at R.R. Crossing
Proper Dress Required

club sounds

CAMPBELL

The Garrett, the PruneYard shopping center; Gary Dunn, Sundays; Les Miller, Tuesdays; O'Brien, Copeland, Wednesdays.

The Outlook, The PruneYard shopping center; Dantz through Feb. 25.

CUPERTINO

De Anza Lounge, 10352 Stelling Road; Road Show, Feb. 24 and 25.

LOS ALTOS

Chuck's Cellar, 4926 El Camino Real; Back in the Saddle, Feb. 22; Shagbark Hickory, Feb. 23; Larry Hosford, Feb. 24; Country Line Trio, Feb. 25; Gene Medler, Feb. 27; Moro, Feb. 28.

LOS GATOS

Mesa's, 37 N. Santa Cruz; X-4, Feb. 22-26.

Mountain Charley's, 37 N. Santa Cruz; Shagbark Hickory, Wednesdays, Fridays; Gamblers, Thursdays; Wild Country, Saturdays, Turtledust, Sundays, Tuesdays; Way Out There, Mondays.

MOUNTAIN VIEW

Jumping Frog Saloon, Old Mill Specialty Center; Poppeye, Feb. 21-26.

Monterey Jack's, 190 E. El Camino Real; Garden, all month (easy rock and pop).

PALO ALTO

Clementine's, Stanford shopping center; Mama Bare through March 11.

Iron Works, 3877 El Camino Real; Poker Face, Wednesdays; Ambush, Thursdays; Ball Taylor and Hatschek, Fridays; Shagbark Hickory, Saturdays; Boarding House Reach, Feb. 26.

Keystone, 260 California; Terry Garthwaite, Cornell Hurd and his Orchestra, Feb. 27.

L'Ommies, 4170 El Camino Real; Monday is opera night with show music from 8:30-11:30 p.m.; Tassi Brothers play Tuesdays through Saturdays (soft contemporary).

SANTA CLARA

Bacchus Inn, 2825 El Camino Real; the Advocates, Tuesdays through Saturdays (jazz-rock trio).

Lord John's Inn, 3190 The Alameda; Magnolia Jazz Band, Friday nights (New Orleans jazz).

Wooden Nickel, 2505 The Alameda; Skycreek, Wednesdays; Pojama People, Thursdays; Trace, Mondays; Slim Pickins, Tuesdays; Cornell Hurd, Feb. 25.

SAN JOSE

Eulipia, 374 S. First St.; Andy Ostwald, Feb. 22; Don Neely, Feb. 23; Idris Ackamoor, Feb. 24; Hedzoleh Soundz, Feb. 25; Eulipia Ensemble, Feb. 27; Thomas Hutton, Feb. 28.

The Fog Horn, Fifth and Taylor streets; Small Town Band, Wednesdays and Thursdays; Pacifica, Fridays and Saturdays.

Joshua's Restaurant, 4400 Stevens Creek Blvd.; Upstairs: Bruce Leighton, Wednesdays and Saturdays; Rick Beatty, Thursdays; Larry Edo, Fridays. Downstairs: Daddy-O, Wednesdays; Burns, Renwick & Rags, Thursdays, Fridays and Saturdays; Garcia Brothers, Tuesdays.

The Laundry Works, 87 N. San Pedro; Atlantis, all month.

Le Baron Hotel, 1350 N. First St.; Jester's Lounge: Greenback and Martin. Top O' the Baron: Zella Lehr, Tuesdays through Saturdays to March 11.

The Loft, 951 Town and Country Village; Charley Thomas, Wednesdays and Thursdays; Ted Sanchez, Fridays and Saturdays; Joe Ferrera, Tuesdays.

The Red Baron, Reid/Hillview Airport; Friends, Wednesdays; Beggars Opera, Thursdays; Tuesdays, Dave Morris.

SUNNYVALE

The Country Store, 157 W. El Camino Real; Garcia Brothers, Wednesdays; Hickory Switch, Mondays; Skycreek, Feb. 24, 25, 28.

Hungry Tiger, 1010 Saratoga-Sunnyvale Road; Rainbow, Wednesdays through Saturdays (late '40s to contemporary rock).

Odessey Room, 799 El Camino Real; Uncle Rainbow, Feb. 22-25; Greg Kihn and the Rubinoos.

Towne Oak Restaurant, Town and Country Village; Jerry Roseblade, Tuesdays through Saturdays (organ/piano bar).

Nightclubs in the Santa Clara Valley that want to be included in the Club Sounds listing should send their entertainment schedule (monthly, if possible) by the Wednesday before the week of publication c/o Cheryl Downey-Laskowitz, Suburban Newspapers, P.O. Box 368, Cupertino, 95014.

rock waves

'Slowhand' Clapton plays hot guitar

By MILES HURWITZ

CLAPTON COOKS: When Eric Clapton comes to town, you can expect one thing for sure. There will be some hot guitar playing going down. At the Oakland Coliseum on Feb. 10, Clapton was true to form.

Clapton is often touted as one of the finest (if not **the** finest) rock guitarist alive today. After making his name in groups such as the Yardbirds, Cream, Delaney and Bonnie, Blind Faith, and Derek and the Dominoes, Clapton moved on to a solo career. Although his tours are always sold out affairs, his records have never met with either critical or public acceptance equal to his earlier work with other artists. With his new album, "Slowhand" (and band of the same hand), Clapton continues in the same vein: solid rock and roll but lacking the impact of his earlier recordings.

On stage Clapton's set consisted of a mix of material from his recent albums, several of his old "classics," and a dose of the blues. His band (which includes a second lead guitarist and a female vocalist along with the usual rhythm section backing) handled the more current pieces with confidence. But numbers such as J.J. Cales "Cocaine" and Dylan's "Knocking on Heaven's Door," though tight and driving, paled in comparison to the easily recognizable and forcefully-played "Badge," "Let It Rain," or the set-closing "Layla."

Even these tunes, however, seemed at times pedestrian, as if they were performed for their familiarity rather than their musical value. Only "Badge," reworked to adapt the song to this larger ensemble from its origins in the repertoire of the three-piece Cream, was injected with the energy needed to keep the piece above the level of a well-played artifact.

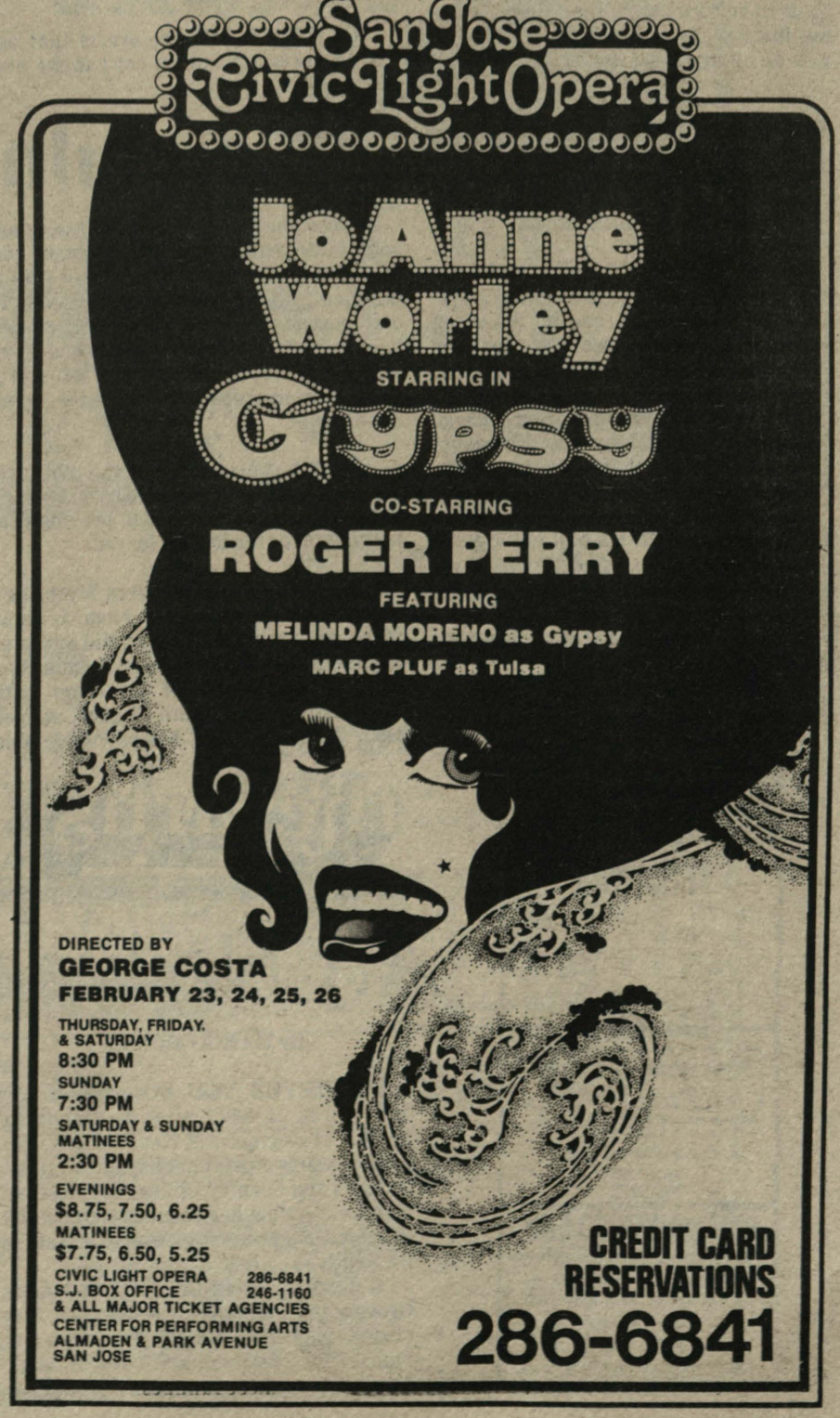
But then Clapton played the blues. Showing a fierceness and emotional involvement only hinted at by other guitarists, the Englishman went back to his roots for an inspriational display of both technique and gut feeling. "Key to the Highway" in particular sizzled with the intensity of Clapton's performance.

Player, an L.A. based pretty-boy rock-and-harmony group opened the show with a set that was both too long and too loud. Although the band (which has a current hit with "Baby, Come Back") sang quite well, their material seemed little more than a rehash of everything from Boston to bubblegum. Later.

BYRDS ON THE WING AGAIN: Four of the five members of the original Byrds re-united at the Boarding House in San Francisco for four nights, February 8-11. Billed as Roger McGuinn, Gene Clark, and Chris Hillman, the trio was joined by the most successful of the group's many members, David Crosby, who appeared unannounced.

The Byrds set opened with solo performances by Clark, McGuinn, and Hillman each doing two numbers. Highlight of this portion included McGuinn's gripping rendition of his pirate piece, "Jolly Roger" and Hillman's performance (accompanied by an unidentified female vocalist) of a song he co-wrote with Stephen Stills and Rick Roberts', "It Doesn't Matter" which appeared on Firefall's debut album.

And then nostalgia broke loose as the Byrds harmonized on tunes that were instrumental in defining the genre of folk-rock. From "Mr. Tambourine Man," through "Turn, Turn, Turn" and into "Eight Miles High" the sold-out audience was treated to both exquisite music and a piece of pop history being recreated before their very ears.



theater/review

'The Price' tells tale of two brothers, time

By GLENN LEBOWITZ

"THE PRICE" is theater with guts. This complex and compelling Arthur Miller drama unflinchingly explores the way in which we "invent ourselves."

California Actors' Theater (CAT), Los Gatos, takes on a large order in giving this Broadway hit its Bay Area premiere, but they deliver the goods and for the most part, make it look easy.

Two brothers, one a rich successful surgeon, the other a policeman who sacrificed his education to help his father survive, meet again after 16 years of bitter silence to sell their deceased father's furniture.

Time has whittled away at everything that once had value, including the formerly affluent family, their dreams and bodies, the furniture and the meaning in their lives.

The confrontation takes place in the cluttered attic of a New York City brownstone house, once their family's home, about to be torn down. The family's once-fine furniture is now junk. As they haggle with an old furnituré dealer over a price, they discover the price of decisions they made as youths.

MILLER STRESSES that value, like beauty, is subjective and transitory. The play moves steadily onward, shattering the illusions the brothers have built their lives upon.

Miller wastes no time setting up the conflict. The way Victor Franz, a 50-year-old policeman played by Kurtwood Smith, talks about his brother, we half expect a grizzly monster to walk in.

But Walter Franz (Dakin Matthews) turns out to be a decent guy, deeply desiring to heal old wounds and become his brother's friend. He makes a few gestures to help his brother financially, but Victor resentfully refuses to accept any offers.

Very little happens outwardly in "The Price." The important decisions and events all happened at least 16 years before. The play is concerned with their belated discoveries of who they are, their explanations of how they got to be that way and the peeling away of illusions, one by one, like the skins of an onion.

WE NEVER SEE the events that occurred years ago, so we can't make any judgements about the truth during the play. We're forced to believe what we're told and are at the mercy of recollections that keep shifting the truth from one brother to the other. Each has his own vision of the truth, neither wholly right or wrong.

Besides the opening dragging on a bit too long, the only major problem with the CAT performance is that Director G.W. Bailey has allowed the performers to reach emotional peaks too early in the show. This dampens the effect of the climax and makes much of the confrontation seem like excess verbal baggage.

Gregory Solomon, the furniture dealer, is the most likeable character in Miller's long winded, philosophical avalanche of words. Zachar Berger is outstanding as the wise witty dealer, the warmest character Miller ever created.

SOLOMON'S WRY sense of humor, deep and amusing insights into life and his preoccupation with closing the deal provide comic relief at the play's tensest moments. At 89-years-old, after four marriages, this old Russian Jewish immigrant is still going strong. He amusingly uses his age and nearness to death as a lever for cutting down the furniture's price. In spirit, Solomon is younger than anyone else in the play.

Bonnie Gallup successfully conveys the resentment and desperation of Esther Franz, Victor's wife, as she repeatedly reminds him of their need for money.

MATTHEWS AND Smith do quite well as the battling brothers. At times one expects them to come to blows, break down and cry or storm off stage. Smith started out flat, but as the confrontation heated up, he caught fire, too. Matthews' portrayal was vibrant all the way through the second act. If they could have paced their performances so that tension builds and peaks where Miller intended it to, instead of halfway through the second act, this play could have been a blockbuster.

Eric Chasonoff's cluttered attic setting also deserves credit. He has put together a wonderful collection of furniture and junk that help enliven the vivid memories the brothers conjure up.

The odd thing about "The Price" is that it doesn't have an ending. We never really find out if what the characters learned will help them change their lives. What effect will knowing the truth have on them?

"The Price" will continue at CAT, Los Gatos through Feb. 26.

For a night of sinfulness, see 'Dr. Faustus'

By MARGO MORRIS

IT'S NOT EVERY night a theater reviewer gets to bunnyhop with Lust.

Lust (or Lechery), one of the seven deadly sins, bunnyhopped with audience members during a scene from Christopher Marlowe's "The Tragical History of Dr. Faustus," an enthralling Elizabethean drama being staged by the Bureau of Western Mythology at Stanford University through Feb. 25.

"Dr. Faustus" is the well-known story of a scholar who sells his soul to the devil, Lucifer, for 24 years of pleasure, power and knowledge. As part of the bargain, Faustus gains the service of Mephistopheles, another powerful devil, for the 24 years.

Most of the moralistic play is concerned with the 24-year span in which Faustus and Mephistopheles seek all kinds of entertainment, including becoming invisible and harassing the pope, turning people into animals, conjuring up Helen of Troy and Alexander the Great and generally getting a large dose of each of the seven deadly sins.

Faustus, in his lust for mortal pleasure, signed his name in blood and ends up being dragged to hell by the devil, proving that nothing that's fun is good for you.

THE BUREAU of Western Mythology performers use the whole room as their stage, as they did with their "Mid Summer Night's Dream" show. Camel Douglas has made excellent use of the room with imaginative sets. Judith Wagner, who is also "Lechery/Lust," has provided some impressive choreography. The lighting and special effects, by Robert Morris, also add to the tone of the show.

Director Wayne Rood presents an ingeniously planned production in which every technical aspect is handled with precision and sensitivity.

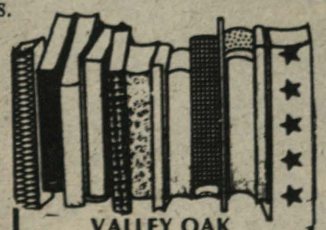
Rood's prelude helps set the atmosphere for the performance with the large cast engaging in folk dances and choral singing.

Rood is also aware that Marlowe's play is constructed with a large valley surrounded by two dramatic peaks — Faustus' early decision to sign the contract and his final damnation. Rood creatively fills the valley with high-spirited fun. His indulgence intrudes on the play's dramatic effect, but it is fun.

THE EVENING'S most entertaining scene occurs in this dramatic valley. Lucifer, played by Sam Ambler, makes a special guest appearance to throw a party, convincing Faustus to keep his half of the bargain.

When Lucifer throws a party he doesn't kid around. The seven deadly sins pop up from the audience and each do their own thing. Gluttony eats, Sloth sleeps, Pride is pompous, Lechery bunnyhops and the players, Faustus and the audience, have a good time.

Speaking of spirits, "Dr. Faustus" is chock full of spirits, angels and devils. The supernatural world is very much a part of the play's reality. The spirits — representing moral conflict — bounce, dance, crawl and roll around the theater's five separate stages. The action goes on all around the audience, making for a pleasing assault on the senses.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the artist eye

Art Nouveau graphics make show

By MARGO MORRIS

WHATEVER YOU DO between now and March 11 don't miss the wonderful exhibit of original Art Nouveau graphics and drawings showing at the Ages Gallery in Town and Country Village, San Jose. At no previous time has so much high quality Art Nouveau been on view and for sale in the South Bay Area.

Gallery directors Lee Stone and Alvin Gross have carefully selected over fifty prints including works by: Alphonse Mucha, the Moravian artist whom Sarah Bernhardt discovered and promoted; Edward Penfeld, the major American poster artist noted for his cover designs in Harpers magazine; and Felix Vallotton, the famous French artist represented in this show with a rare edition of elegant woodcuts.

Stone, an avid Art Nouveau collector since 1970, explains that the style first achieved popularity and acclaim at the Paris Exposition in 1900. But today Art Nouveau attracts even larger national and international audiences. Consequently its market value has appreciated astronomically.

Stone recalls when Alphonse Mucha's lithograph entitled "Monaco-Monte Carlo" could be purchased for $350 in 1971. "Today it is easily worth $3,500 to $4,500" he points out. "People thought that popular interest in Art Nouveau would be shortlived but its value continues to increase. The supply is limited while the demand keeps on growing."

IF YOU HAVE your doubts about defining Art Nouveau you should have little trouble recognizing it when you see it. What other art style could be so painlessly appreciated?

film/review

'Goodbye Girl:' love story with happy ending

By LARRY ENGELMANN

"WHERE HAS everybody gone?"

That question is a common one among movie goers sitting in half-filled theaters watching pathetic and poorly conceived pictures about dancing adolescent cretins, middle-aged sadists and other figments of some Hollywood filmmakers fatuous lunacy. It often seems that every other movie is a close encounter of the third rate.

So where do movie fans go for a touch of the old Hollywood magic? See for yourself! Drive past the Saratoga Six Theaters in Saratoga some Friday or Saturday night. More than 1,500 people show up there on each of those nights to see "The Goodbye Girl" — and a surprising number come to see it for the second and third time.

If audience enthusiasm, laughter, smiles and plain old good feelings were measured in making Academy Award selections, then "The Goodbye Girl" would leave all other recent movies far behind.

MORE THAN anything else, the appeal of "The Goodbye Girl" lies in the fact that it is a love story with a happy ending. Over the past several years, Hollywood's established film studios have been unable to put together a convincing romantic plot with a happy ending.

As a result, tens of thousands of people sat around for weeks after watching "The Way We Were" and tried to figure out some way for Redford and Streisand to work things out and get back together. Movie fans craved desperately what Hollywood simply refused to provide — an old fashioned love story.

But now the wait is over. Director Herbert Ross ("The Turning Point") and writer Neil Simon, have succeeded in filling the movie void. Their collaboration on "The Goodbye Girl" makes the long wait (and even the long lines) worth it.

MARSHA MASON, Richard Dreyfuss and Quinn Cummings share the star billing for "The Goodbye Girl." Mason plays Paula MacFadden, a divorced, 30-year-old ex-chorus girl who has just been deserted by her roommate-lover. Not only did the guy sneak off and leave Paula in New York City, but he subleased his apartment to another man.

Paula and her precocious ten-year-old daughter (Cummings) are given less than 24 hours to move out and start life over somewhere else. Defiantly, Paula resolves to keep the apartment and repel the new tenant when he arrives.

Dreyfuss plays Elliott Garfield, the new tenant, newly arrived from Chicago and anxious to make his acting debut in what be believes to be a brave new production of "Richard III." His first meeting with Paula — through the crack of a chain-locked door in the apartment they both claim — is not a happy one.

"I have a lawyer acquaintance downtown," he threatens. "Possession is nine-tenths of the law," she insists.

The couple manages a temporary detente — he gets the small bedroom and she gets the large bedroom until her part of the lease runs out.

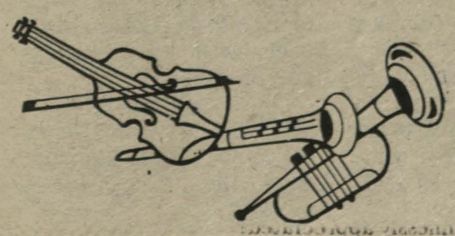
AFTER THAT, it's a rough rush downhill for both characters. Elliott discovers to his horror that the director wants Richard III played as a fairy queen. Despite dire premonitions of disaster, he proceeds to make the limping king into a swishing, lisping contradiction. Disaster follows. As one critical review puts it, "Garfield researched Richard III and found him to be England's first badly dressed interior decorator."

Things go just as badly for Paula. She works painfully at getting into shape only to fail every audition for a new show. Then purse snatchers steal her last dollar.

The shared apartment, consequently, becomes a refuge for these two unfortunates. Though finding each other at first mutually abrasive, these two gradually listen and complain and declaim and dream out loud, slipping toward friendship and romance. "The kid," as Paula's daughter is called, becomes a go-between and does a little pushing on both Paula and Elliott.

WHEN ELLIOTT begins to turn serious and romantic, Paula pleads, "Please. Not again. No romance. I'm a real sucker for romance." But romance blossoms. And when Elliott gets a chance to fly to the west coast to make a film, Paula senses that her initial anti-romantic disposition was the right one. Accepting love, she seems to know, always leads to heartbreak.

Yet, the end of "The Goodbye Girl" is happy. And audiences come back to see the show again and again. Sure it's too cute in places. Sure it's contrived. Sure the one-liners are all telegraphed. Sure it's sentimental and romantic. But why not? Movies have shown us enough of the heart of darkness lately. And it's about time for more of that stuff that dreams are made of.



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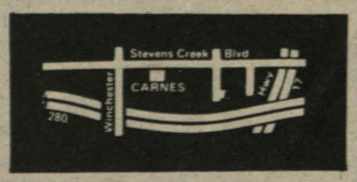

Carnes Piano and Organ Company
2962 Stevens Creek Blvd.
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calendar

Copy for calendar listing should be received by the Wednesday before publication date; send it to Wilma Albrecht, SNPI, P.O. Box 368, Cupertino, CA., 95014.

Theater

"LO AND BEHOLD" — Comedy, Santa Clara Arena Theater, 3091 El Camino Real at Calabazas, Friday and Saturday through April 1. Tickets: $3.50, adults; $2, children twelve and under. For reservations call 296-SCAT.

"LADIES AT THE ALAMO" — All woman cast in a behind-the-scenes battle for control of one of the "glories of Texas culture" — the Alamo Theater, Foothill College Theater, Foothill College, Los Altos Hills, February 23, 24, 25, March 2, 3, and 4; 8 p.m. Tickets: $2.50, general; $2, students and seniors, available at the Foothill College Box Office.

"GYPSY" — San Jose Civic Light Opera at the San Jose Center for the Performing Arts, February 23, 24, 25, at 8:30 p.m.; February 26, 7:30 p.m.; February 25 and 26, 2:30 p.m. Tickets: $5.25 to $8.75, available at the San Jose Civic Light Opera Box Office, 1570 The Alameda, Suite 317, San Jose, 286-6841, and all leading ticket agencies.

"NEVER TOO LATE" — King Dodo Playhouse, 12378 Saratoga-Sunnyvale Road, Saratoga, February 24 (opening night) and 25, 8:30 p.m. Tickets: opening night, $6; $4.50, general. For reservations call 266-6060.

"THE TRAGICAL HISTORY OF DOCTOR FAUSTUS" — Upstairs lounge, Tresidder Union, Stanford University. February 24, 25, 8 p.m. Tickets: $3.50, general; $2.50, students and seniors, available at Tresidder Box Office, 497-4311, Palo Alto Box Office, 329-2623, and at the door.

Bass, pianist to perform

ROBERT BERNARD, bass, and Adolph Baller, pianist, two of the Bay Area's most eminent musicians, will be presented on Feb. 22, at 8 p.m. at the Sunnyvale Community Center Theater, 550 East Remington Dr., Sunnyvale, by Wednesday Night Concerts. This concert series, now in its third season, is under the direction of Mildred E. Sandgren, and is sponsored by the Bay Area Arts Associates.

These two well-known performers will present an evening of "Music to Remember." Their program will feature some highly dramatic ballads by Carl Loewe and some standout songs of Schubert. It will include the blood chilling "Edward," a great setting of the "Erlking," and the difficult patter piece, "Wedding Song." Also included on the program will be two basso buffo arias from opera.

Tickets are available at the Sunnyvale Community Center box office, or may be ordered either by calling 732-0741, or by writing to Wednesday Night Concerts, P.O. Box 61148, Sunnyvale, 94088. General admission is $4 and tickets are available for seniors and students for $2.

For further information please call 732-0741.

"THE PRICE" — California Actors Theater, Old Town, Los Gatos, Tuesdays through Sundays, to February 26. Tickets: $4.75 to $8.75, available at box office, 354-6057, which is open from noon on performance days and at San Jose Box Office, 246-1160, Macy's, and all major ticket outlets.

"TWELVE ANGRY MEN AND WOMEN" — Santa Clara Players, Triton Museum, San Jose, Friday and Saturday evenings through February 25. Tickets: $3, general; $2.50, seniors, students; children under 12, $2, for reservations call 255-5515 until 5 p.m.; weekends, 244-9581.

"SLIPPERY WHEN WET" or "FROSTY" — Gaslighter Theater, 400 E. Campbell Avenue, Campbell, through March, 8:30 p.m., Friday and Saturday. For reservations call 378-9721.

"BORN YESTERDAY" — Actors Repertory Theater, 249 S. Second Street, San Jose, Friday and Saturday night through February 25, 8 p.m. For ticket information call 266-0466.

"DAISEY'S DILEMMA" — The Opry House of San Jose, 21350 Almaden Road, San Jose, Friday, 8:30 p.m., and Saturday, 7:30 p.m. and 10:30 p.m. For reservations call 268-2492.

"THE MIKADO" — Presented by the Gilbert and Sullivan Society of San Jose, Saratoga Civic Theater, 1377 Fruitvale Avenue, Saratoga, February 24, 25, March 3, 4, 10 and 11 at 8 p.m.; February 26 at 2:30 p.m. Tickets: By phone, 243-4775 at Macys, Emporium, San Jose Box Office, Santa Cruz Box Office and Top Hat Tickets.

"THE WALTZ OF THE TOREADORS" — A comedy presented by the Theater Arts Department of De Anza College, Flint Box Theater, De Anza College, Cupertino, February 23, 24, 25, 8:15 p.m. Tickets: $1.50, general; $1, students and seniors.

"THE SEA" — Presented by the Stanford Drama Department, Little Theater, Stanford University, February 22, 23, 24 and 25, 8 p.m. For ticket information call Tresidder ticket office, 497-4317.

"THE RITZ" — Unicorn production, De Anza Hotel, 2nd floor, 8:30 p.m., weekends through March 18. For ticket information call 294-1415.

Youth Theater

"THE EMPORER'S NEW CLOTHES" — California Actors Theater, Old Town, Los Gatos, February 18, 25, and March 4, 11 a.m. and 1:30 p.m. Tickets: $2, $3 and $4, for reservations call 354-6057.

Dance

DANCE — Hosted by Mt. View Senior Club, at their Center, 266 Escuela, Mt. View, February 25, 7:30 to 10:30 p.m. Music by the "Nostalgics." Admission: $1.25 per person. For further information call 969-6362.

Music

NORMAN LUBOFF CHOIR — Flint Center, De Anza College, Cupertino, February 24, 8 p.m. Tickets: $4.50, $5.50 and $6.50 available from the Flint Center Box Office, San Jose Box Office, Peninsula Box Office, Ticketron and major outlets.

MARIO ESCUDERO — Flamenco guitarist, Flint Center, De Anza College, Cupertino, February 26, 2:30 p.m. Tickets: $3, $4 and $5 available from the Flint Center Box Office, San Jose Box Office, Peninsula Box Office, Ticketron and major outlets.

NEW YORK WOODWIND QUINTET — Dinkelspiel Auditorium, Stanford University, February 24, 8 p.m. Tickets: $6, available from Tresidder ticket office, 497-4317.

SIXTH ANNUAL MOZART PIANO CONCERTO CONCERT — Concert Hall, music department, San Jose State University, February 24, 8:15 p.m. Free.

FIVE DELICATE ladies are ready to ambush the Alamo in Paul Zindel's new play, "Ladies at the Alamo" at Foothill College. Seated (l to r) are Priscilla Oliver as Bella and Marjorie Ross as Dede. Standing are Rolene AuClaire as Shirley, Pasqua Enochson as Joanne and Sharon Holm as Suits. The comedy will play at 8 p.m. Feb. 23-25 and March 2-4.

Vienna organist to teach class

Internationally known organist Michael Radulescu will conduct a master's class for San Jose State University on Saturday, Feb. 25, in the Immanuel Lutheran Church, Leigh and Moorpark avenues, San Jose.

Professor of organ at the Vienna Music Academy, Radulescu is renowned both for his concert performances and his music compositions.

Born in Bucharest, Rumania, of musician parents, Radulescu began piano studies at age seven and organ at 13.

He has been teaching masters classes in Europe since 1970 and is now on a concert tour of the United States.

The SJSU master's class, in two sessions from 10 a.m. until noon and from 2 p.m. until 4 p.m., will cover 18 Leipzig Chorales by J.S. Bach.

Although limited to 10 performing participants, the class will be able to accommodate a large number of observers as auditing class members.

Cost for performing participants is $20. Auditing fees will be $5 for SJSU students and $10 for all others.

To register, send a check or money order payable to the SJSU Music Department to Dr. Robert Cowden, Chairman, Department of Music, San Jose State University, San Jose, 95192. For an audition, call Dr. John Walker, 277-2911 or 255-5156.

Poetry contest to award $1,000

A $1,000 grand prize will be awarded in the Poetry Competition sponsored by the World of Poetry, a bi-monthly newsletter for poets.

Poems of all styles and on any subject are eligible to compete for the grand prize or for 49 other cash or merchandise awards.

Said contest director, Joseph Mellon, "We want to encourage poets — even poets who have written only one poem."

Rules and entry forms are available from World of Poetry 2431 Stockton Blvd., Dept. B, Sacramento, 95817.

Actors Repertory Theatre presents
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A PRUNE YARD PRESENTATION
This Weekend In The Gran Plaza:
FASHION SHOWS: Every Wed., Thurs., Fri. at noon. Informal Shows from PruneYard shops held at El Burro & Outlook Restaurants.
Sunday Feb. 26
BOB JOHNSON QUARTET
Contemporary Jazz
1:00 - 3:00 p.m.
The PruneYard
Bascom at Campbell Avenue, Campbell

calendar

(Continued from page 14)

FRIDAY EVENING CONCERT — The oratorio Judas Maccabaeus by Handel will be performed by the Chancel Choir, soloists and orchestra, February 24, 8:15 p.m., First United Methodist Church, Hamilton Avenue at Webster Street, Palo Alto.

WEDNESDAY NIGHT CONCERT — Robert Bernard, bass; Adolph Baller, pianist, February 22, 8 p.m., Sunnyvale Community Center Theater, 550 Remington. Admission: $4, general; seniors and students, $2.

MUSIC FOR AWHILE — Isabelle Chapius, flute; Lillian Brewer, piano, San Jose Museum of Art, 110 South Market Street, February 26, 4 p.m.

Films

"ZORBA, THE GREEK" — Foothill College Appreciation Hall, Los Altos Hills, February 24, 8:30 p.m. Admission: $1, general; $.50 students and seniors.

Special Events

SANTA CLARA VALLEY GEM AND MINERAL SOCIETY SHOW — Santa Clara County Fairgrounds, Tully Road, San Jose, February 25 and 26. Donation: $1, children under 12 free when accompanied by an adult. Hourly door prizes will be awarded with a grand prize to be given away on Sunday, 4 p.m.

COIN SHOW — De Anza College Campus Center, February 26, 10 a.m. to 6 p.m. The Cupertino Coin Club's eighth coin show features outstanding exhibits of U.S. and foreign coins and drawings for gold coins and U.S. proof sets. No admission charge.

on the mall

This is a service of MARQUEE to acquaint our readers to the free entertainment and other attractions at the various shopping centers in our valley. Listings may be called in to Wilma Albrecht, 255-7500 by noon, the Thursday before publication.

EASTRIDGE SHOPPING CENTER
Tully Road and Capitol Expressway, San Jose:

Fashion Interpretations '78" — Through February 24, the latest news in Spring, Summer and Fall fashions. Learn how to coordinate styles and accessories to maximize your fashion wardrobe in the daily mini-clinics, 1 and 3 p.m., Eastridge Grand Court, presented by the Fashion Institute of Design and Merchandising.

EL PASEO DE SARATOGA SHOPPING CENTER
Lawrence Expressway and Saratoga Avenue, San Jose:

CUPERTINO SOURKRAUT BAND — Musicians of all ages playing polkas and popular tunes, February 26, 1 to 3 p.m., fountain courtyard.

at the galleries

Our monthly "At the galleries" listing will appear in the March 1 issue of the SUN Magazine, covering art events through March. All material for this column must be received by noon Thursday, Feb. 23. Direct your news items to Wilma Albrecht, SUN Magazine, 10950 N. Blaney Ave., Cupertino.

Puppet show tryouts set

The Westside Crickett Company of San Jose Junior Theater is holding tryouts for "Guilderspar, The Last of the Dragons" at the Starbird Center at 3:30 p.m. on Feb. 27. Starbird Center is located on the corner of Boyton and Williams streets. Tryouts are open to all young people ages nine to 19 and there is no participation fee.

"Guilderspar, Last of the Dragons," written by Neal Kinney, is a hand puppet show and should be of special interest to young people interested in learning puppetry. It will be directed by Carolyn Kinney, former puppeteer at Happy Hollow.

The San Jose Junior Theater is sponsored by the San Jose Parks and Recreations Department. For further information please call 294-7806 or 243-2070.

"EUROPA" is an example of the figure drawings by artist Penny Sevison that will be shown through the end of February at Gallery 9 in Los Altos.

Coin club holds show

The Cupertino Coin Club will hold its one-day coin show Sunday, Feb. 26, from 10 a.m. to 6 p.m. at the De Anza College student center on the De Anza campus located at 21250 Stevens Creek Blvd.

Cupertino Mayor Don Frolich has proclaimed this week as Cupertino Coin Week. There is a display by the club at the city library.

Admission to the show is free. Trophies will be awarded at the end of the day in the junior and senior divisions. Anyone that wants to exhibit a collection at the show should contact Frank Nielson at 252-3992.

More than 40 dealers will be at the show and our special "King of Coins," Rudy Gjurovich will be wearing his Money Suit.

The Great Seal of California has been struck on a beautiful 12-gauge bronze medal with reeded edge as the choice for this year's medal. The reverse of the medal features the name and date of the show. The 1,500 medals that were struck will be on sale at the club's annual admission-free show.

Anyone unable to attend the show but wishing to purchase a medal may do so by sending a self-addressed envelope and $1 to Medal Chairman Bill Legg, Box 1189, Cupertino.

Tryouts now open for junior theater

The Southside Company of San Jose Junior Theater will be holding tryouts for "The Jade Amulet" Feb. 28 at 4 p.m. at Southside Community Center. Southside Community Center is located at the corner of Blossom Hill and Cottle roads.

"The Jade Amulet" is a tale of intrigue and magic set in the time of the Middle Kingdom, written and directed by Gavin S. Coffing and Malia Mac Diarmid. Tryouts are open to all young people between the ages of nine and 19.

The San Jose Junior Theater is sponsored by the San Jose Parks and Recreations Department. For further information please call: 294-7806.

SCIENCE FICTION SPACE FAIR — Foothill College Campus Center, February 25. NASA Space Science Center and space artists will display their drawings and exhibits. Admission: $2, general; $1, seniors and students.

SAN JOSE YOUTH SYMPHONY BENEFIT — "Advance Opening" of the new J. C. Penney's store at Vallco Fashion Park, Cupertino, February 24, 7 p.m., featuring contemporary fashion shows of both junior and adult fashions, entertainment of all kinds, champagne and hors d'oeuvres. Tickets: $7.50 available from San Jose Symphony Box Office, 170 Park Center Plaza, Suite 100, 298-2300; San Jose Box Office, 246-1160.

"THE WORLDS OF ALASKA TRAVEL SHOW" — An audio-visual display case featuring our northernmost state, includes a wide screen film, a multi-media slide presentation, live frontier-inspired Robert Service poetry and more than a dozen exhibits. San Jose Civic Center Complex Exhibit Hall, February 25, 8 p.m. Admission: $2.50.

HELICOPTER SHOW, DISPLAY AND FLY-IN — San Jose Flea Market, 12000 Berryessa Road, San Jose, February 25 and 26, 10:30 a.m. to 5 p.m. Free event will feature complimentary helicopter rides, a special aerial demonstration at noon on both days and a ground display of the latest models of helicopters.

OPEN POETRY READING — Woodland Library of Los Altos, 1976 Grant Road, February 27, 7 p.m.

YEAR OF THE HORSE - 4676

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Fundraiser set in Cupertino for youth symphony

THE SAN JOSE Youth Symphony, presently involved in fundraising for its upcoming trip to Berlin to compete in the Herbert von Karajan Youth Orchestra Competition, will sponsor the Gala Preview Friday evening, Feb. 24 of the new J.C. Penney's store at Vallco Fashion Park in Cupertino.

All proceeds from the sale of tickets to the Gala Preview will go toward the Youth Symphony's goal of $50,000 necessary to send every member of the orchestra to Berlin. At present, the San Jose Youth Symphony is the only American orchestra that has been invited to compete.

The Feb. 24 "advance opening," a first for the J.C. Penney's Co., will feature contemporary fashion shows of both junior and adult fashions, entertainment of all kinds (including appearances by members of the Youth Symphony), champagne and hors d'oeuvres. It will begin at 7 p.m. and conclude at 9 p.m.

Among the individuals and groups participating will be Connie Lee Haugen (Miss California), the Los Altos Gym Club and Dr. Zarcon's Breathing Machine, a bluegrass jug band.

Instruments, artifacts to go on auction block at Stanford

INSTRUMENTS and artifacts of music, dance and drama are currently being sought by the Lively Arts at Stanford and Stanford Music Guild for an unusual auction to be held this spring.

The auction, known as the Music-Go-Round, will be held Sunday, April 30 in the Stanford Barn and will feature not only the sale of new and used performing arts items but entertainment and other festivities.

"The Music-Go-Round is a venture we hope will raise money to support the annual series of performing artists at Stanford and provide funds for scholarships for music students," says Janet Minden, who co-chairs the event along with Connie Rieben.

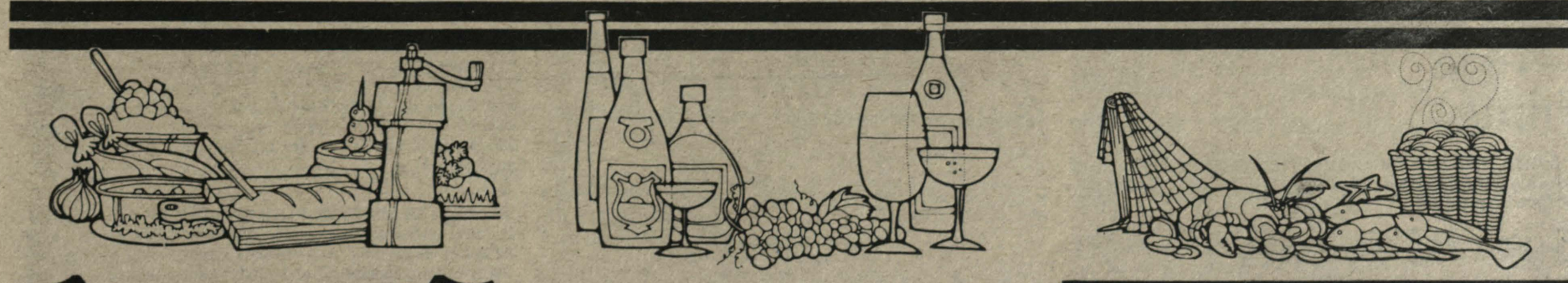
"Volunteers from the Lively Arts and Stanford Music Guild will ultimately spend hundreds of hours on the Music-Go-Round," says Minden, "and we are hoping for a big success both in our donation drive and in the April event itself."

Anything "musical, terpsichorean or thespian" will be accepted for the Music-Go-Round auction, adds Minden. "That ranges from such performing arts related items musical instruments, sheet music, books, prints and sculptures to dancing shoes."

Donors will receive a tax deduction for their gifts.

Donations to the Music-Go-Round can be taken anytime to Western Federal Savings and Loan in the Stanford Barn, Welch and Quarry Roads, Palo Alto, Monday-Thursday from 9-4 p.m., Friday from 9-6 p.m. and Saturday from 10-2 p.m.

Persons unable to take a donation to Western Federal Savings and Loan can arrange for a pick-up by calling 329-0410. Further information about the Music-Go-Round is available by calling 497-2551 or 497-3811.



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